# CATALOGUE

OF A COLLECTION OF

# ENGRAVINGS, ETCHINGS AND WOODCUTS

BY

## Old Masters

OF THE ITALIAN, GERMAN, DUTCH AND OTHER SCHOOLS

FORMED BY

## R. FISHER, Esq. Deceased

*Late of Hill Top Midhurst*

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WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

## SOTHEBY, WILKINSON & HODGE

Auctioneers of Literary Property & Works illustrative of the Fine Arts

AT THEIR HOUSE No 13 WELLINGTON STREET STRAND W.C.

On MONDAY the 23rd day of MAY 1892 and Four following Days

AT ONE O'CLOCK PRECISELY

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## CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds, 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 5*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

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*Gentlemen who cannot attend this sale, may have their Commissions faithfully executed by their humble Servants,*

SOTHEBY, WILKINSON & HODGE,
13, *Wellington Street, Strand, London.*

1892
May 23
LoSoF

# PREFACE.

THE COLLECTION OF PRINTS BY THE OLD MASTERS now offered for sale, has been long well known to *connoisseurs*. In the year 1879, Mr. Fisher issued for private circulation a printed Catalogue *raisonné* of his collection, with biographical notices of the artists and reproductions of the rarer prints. This volume also contains a description of the larger and more important portion of his early printed books.

Mr. Fisher was, from his youth upwards, an ardent student of refined taste and was one of a comparatively small band of earnest collectors, who have, during the present century, done so much to promote the study of Engraving and Etching from their first beginnings, and his accurate judgment was widely known and esteemed. He began to make purchases of prints about the year 1835, and was unwearied in his efforts to secure the finest obtainable impressions. He succeeded in forming a collection which includes the best and in some cases all the known works of the Italian, German, Dutch, Flemish and other schools, and which, from its comprehensive and representative character, has probably no rival, except in the public Museums of this country and of the Continent. The majority of these prints were acquired from the most celebrated private collections which have been dispersed,—the greater part in these rooms,—during the present century.

The prints are throughout (with very few exceptions) of the highest excellence as regards state, condition and beauty of impression. Several of them are unique or undescribed, and many of

great rarity. We call attention to the following as being especially worthy of notice:—

"The Crucifixion," by G. B. del Porto, a woodcut of considerable interest, in the style of Mantegna, is undescribed by Bartsch, Passavant and Galichon, and the only known impression. The same remark as to uniqueness applies to the print of Mars, Venus and Cupid, by an anonymous Master L.

The German print of the Annunciation, by Wenceslaus of Olmutz, is also an undescribed work of this rare master. Reproductions of these three prints are given in the illustrated edition of this Catalogue. The print of "St. Anthony," by M. Schongauer, is an *undescribed* first state, in fine condition.

Amongst the prints of the Italian Masters especially remarkable for rarity and beauty of impression, "The entombment of our Saviour," by A. Mantegna and "The Holy Family seated under a Palm tree," by Marcantonio Raimondi, should be mentioned.

For the same reason, amongst the German prints, we must name "The Death of the Virgin," by M. Schongauer, as being a most brilliant and exceptionally fine impression—perhaps the finest known—of this rare print. The "Adam and Eve," by A. Dürer, is one of the earliest impressions from the plate and of great beauty.

The Rembrandt Etchings include an example of "the Hundred Gilder Piece" in the second state, which is probably the finest known of the plate *in any state.* The "Three Trees" is also of singular merit for delicacy and condition.

The collection of "the Little German Masters" contains a comparatively complete set of their works, and it would be very difficult to obtain finer examples of these rare prints.

The Ostade Etchings form a complete set, and it may be of interest to state that its nucleus was the collection belonging to Mr. Thomas Wilson, and described in his Catalogue *raisonné.*

A considerable portion of Mr. Fisher's Collection was exhibited at Manchester in the year 1857, and many of the prints have been seen in subsequent years at the rooms of the Burlington Fine Arts Club and elsewhere.

Mr. Fisher was a frequent writer on subjects connected with

the Art of Engraving, and in the year 1886 wrote "An Introduction to the Catalogue of the early Italian prints in the British Museum" at the request of the Trustees, which is recognised as an important contribution to the study and history of Early Italian Engraving. The Catalogue was also compiled by Mr. Fisher, and set up in type, but has not yet been published. He wrote articles in the "Fine Arts Quarterly Review," and in other serials, on matter connected with his favourite subject, and, shortly before his death, completed in manuscript a Catalogue *raisonné*, with biographical notices, of the works of the school of Marcantonio Raimondi, which will shortly be published.

# CATALOGUE

OF

## A COLLECTION OF

# ENGRAVINGS, ETCHINGS AND WOODCUTS,

FORMED BY

## R. FISHER, Esq. Deceased.

## FIRST DAY'S SALE.

LOT

1 J. VAN AKEN.

VIEWS ON THE RHINE, *set of four landscapes,* after H. Saftleven (*B.* 18-21) 4

HEINRICH ALDEGREVER.

2 THE HISTORY OF ADAM AND EVE, 1540 (*B.* 1-6)
*From the Hawkins Collection.*

3 THE VIRGIN STANDING, 1553 (*B.* 50)

4 THE VIRGIN SITTING, 1527 (*B.* 55)

5 THE FOUR EVANGELISTS (*B.* 57-60)

6 TITUS MANLIUS (*B.* 72)
*From the Robert Dumesnil Collection.*

7 PARIS, VENUS AND CUPID (*B.* 99), and PYRAMUS AND THISBE (*B.* 101) 2

8 THE SAVIOUR (*B.* 116), and DEATH, an allegory (*B.* 134) 2

9 THE POWER OF DEATH, *a set of eight* (*B.* 135-142) 8

10 A Sea-god with two nymphs (*B.* 201), and A Dance of naked Children (B. 205) 2

11 Upright Panel of Ornament (*B.* 224), and another (*B.* 260) 2

12 Ornament with a Bear (*B.* 231), Fragment of a Dagger Sheath (*B.* 247), and copy of (*B.* 279) 3

13 The Roman Alphabet (*B.* 250), A Dance of Children (*B.* 252) and Children playing near a Well (*B.* 267) 3

14 Ornament with a Trophy of arms (*B.* 282), and Ornament with a mask (*B.* 285) 2

15 The Anabaptists (*B. App.* 9)

## ALBRECHT ALTDORFER.

16 The Flight into Egypt (*B.* 5), and the young Saviour (*B.* 10) 2

17 The Crucifixion (*B.* 7)

18 The Virgin and Child (*B.* 15)

19 Apollo and a Muse (*B.* 28)

20 Venus (*B.* 33)

21 Dido (*B.* 42)

22 Portrait of Luther (*B.* 61)

### Woodcuts.

23 Sacrifice of Abraham (*B.* 41), and The Resurrection (*B.* 47)

24 Title Page to: Ein Brieff an den Cardinal Ertzbischoff zu Mentz. Mart. Luther, *undescribed*

## JOST AMMAN.

25 Fireworks at Nürnberg (*B.* 14)

26 Tournament in Vienna, *a woodcut* (*B.* 21)

## ZOAN ANDREA.

27 Judith (*B.* 1)

*From the Hawkins Collection.*

28 Twelve Children at Play (*Pass.* 40)

## ANONYMOUS GERMAN MASTERS.

29 CHRIST ON THE CROSS, with the Arms of the Monastery of Tegernsee on either side of the Cross, *woodcut coloured, printed on paper with the Ox head*

*From the Munich Royal Library.*

30 THE ADORATION OF THE MAGI, *early metal cut*

31 CHRIST ON THE CROSS, with the Virgin and St. John

32 TWO SOLDIERS WALKING PAST A WOMAN SEATED, with a figure of Death lurking behind a tree, *circular print*

33 TWO UPRIGHT ORNAMENTS (*B. vol. X, p.* 157, *no.* 27 *and* 31) 2

33* THE RESURRECTION OF OUR LORD, *woodcut by a Master of the XVth century, coloured and pasted inside the lid of a curious pedlar box of contemporaneous German make, and in good state of preservation*

## ANONYMOUS ITALIAN MASTERS.

34 TWO OF THE TAROCCHI CARDS (*Pass.* 39 *and* 48) 2

35 DANTE'S INFERNO (*B. vol. XIII, p.* 90, *no.* 8); with another engraving of the same subject, with the inscription: *"Questo è l' inferno del champo santo di Pisa"* (*Ottley, p.* 373)

## JACOPO DE BARBARJ.

[*The Master with the Caduceus.*]

36 JUDITH (*B.* 1)

37 THE SAVIOUR HOLDING A BANNER, *cut and laid down* (*B.* 3)

38 MARS AND VENUS (*B.* 20)

*From the De Fries and Hawkins Collections.*

## CORNELIS BEGA.

39 A YOUNG WOMAN WITH TWO PEASANTS (*B.* 34)

## BARTEL BEHAM.

40 CLEOPATRA (*B.* 12), *second state, before the date*

41 LUCRETIA (*B.* 14)

42 COMBAT OF NAKED MEN (*B.* 16)

43 FIGHT OF NAKED MEN, "Titus Gracchus" (*B.* 17)

44 The Fight for the Standard (*B.* 18)

45 Apollo and Daphne (*B.* 25), *first state, before the inscription on the tablet and much work;* and an impression of the *second state* 2

46 The Judgment of Paris (*B.* 26)

47 Vignette with four Cupids (*B.* 59)

48 Children playing with Dogs (*B.* 70)

## HANS SEBALD BEHAM.

49 Adam and Eve, 1536 (*B.* 5); and Adam and Eve (*B.* 6) 2

50 Adam and Eve driven from Eden (*B.* 7), *second state*

51 Judith (*B.* 11); and Judith seated, 1547 (*B.* 12), *first state* 2

52 Job and his Friends (*B.* 16), *first state*

53 Madonna and Child with the Parrot (*B.* 19)

54 The Madonna with the sleeping Child (*B.* 20)

55 The Marriage Feast at Cana (*B.* 23), *first state;* Christ and the Samaritan Woman (*B.* 24); and Christ in the House of Simon (*B.* 25), *first state* 3

56 The Man of Sorrows (*B.* 26), *first state;* and The Saviour in a Glory of Angels (*B.* 30) 2

57 The Parable of the Prodigal Son (*B.* 13-34), *the latter number in the first state;* and The Prodigal Son (*B.* 35) 5

58 Christ and the Apostles (*B.* 36, *and* 38-42); and duplicate of *B.* 36 7

59 The Twelve Apostles (*B.* 43-54), *second states* 12

60 The Four Evangelists (*B.* 53-58), *second states* 4

61 Achilles and Hector (*B.* 68), *first state*

62 Cymon and his Daughter (*B.* 75), *third state*

63 Cleopatra (*B.* 77), *first state,* and Dido (*B.* 80) 2

64 Trajan (*B.* 82), *second state before the date,* 1537

65 The same, *with the date*

66 The Judgment of Paris (*B.* 89)

67 Venus and Cupid (*B.* 90)

68 Venus and Cupid (*B.* 91), *first state*

69 The Labours of Hercules (*B.* 96-107), *mostly first states* 12

70 Leda (*B.* 112)

71 Five of the Liberal Arts (*B.* 121-123, 125 and 127)

72 The Triumph of Christian Religion (*B.* 128)

73 The Knowledge of God and the Seven Christian Virtues (*B.* 129-136), *some first states* 8

75 Charity (*B.* 137), *first state*

76 Good Fortune (*B.* 140), *first state*

77 Adverse Fortune (*B.* 141), *first state*

78 Death surprising a Woman in her Sleep (*B.* 146)

79 The Young Woman and Death (*B.* 149), *second state*

80 Death seizing a naked Woman (*B.* 150), *and a reverse copy* 2

81 Death and the three Women (*B.* 151)

82 The Village Festivities (*B.* 154-163)

83 The Boors Fighting (*B.* 162)

84 The Village Feast, repetition of the subject *B.* 161 *reversed* (*B.* 164)

85 Peasants Fighting (*B.* 165), *first state*

86 The Bride between her Husband and her Father (*B.* 185)

87 The Drummer and the Standard Bearer (*B.* 199)

88 Group of Naked Children (*B.* 210)

89 The Buffoon and the Two Couples (*B.* 212)

90 Another Impression

91 The two Buffoons (*B.* 213), *first state*

92 The Buffoon and the two Women (*B.* 214), *first state*

93 Woman Reclining (*B.* 215), *first state*

94 Ornament with a Cuirass and two Cupids (*B.* 227)

95 Scroll with a Roman Alphabet (*B.* 229), *first state*

96 Scroll with a young Buffoon (*B.* 230)

97 Ornament with a Mask (*B.* 231)

98 Frieze of Ornament (*B.* 232)

99 Two Friezes of Ornaments (*B.* 223 and *B.* 235)

100 Ornaments (*B.* 242 and 243)

101 Arms of Beham (*B.* 254), and Arms with a lion (*B.* 255) 2

102 Two Genii holding scutcheons (*B.* 258, 259)

## Woodcuts.

103 The Passion of Christ (*B.* 84-91)

104 The Holy Family (*B.* 121), and the same (*B.* 123) 2

## C. BERGHEM.

105 His Portrait; The Cow drinking (*B.* I), *with the address of Visscher* 2

106 The Watering Cow (*B.* II), *first state, before the address of De Wit*

107 The Three Cows (*B.* III), *before the name of Berghem; and Counterproof of the first state* 2

108 The Player on the Bagpipes (*B.* 4). "Le Diamant," *before the name of Berghem*

109 The Man riding a Donkey (*B.* 5), *second state, before the work in the sky*

*From the Esdaile Collection.*

110 The Piping Shepherd (*B.* 6), *from the Garford Collection; and an impression with the number;* and The Shepherd talking to a Woman (*B.* 7) 3

111 The five upright Subjects of Cattle (*B.* 8-12), *no.* 8, *and* 11 *to* 12 *are before the number*

112 Crossing a Rill (*B.* 12), *trial proof before the background;* and the same (*B.* 12A), *impression of the second plate* 2

113 The Set of Animals, *oblong;* and two Goats' Heads (*B.* 13-18); and Copies of the Goats' Heads on one plate 7

*From the Saint Aubyn Collection.*

114 The Set of Cows with the Milkmaid (*B.* 23-28), *second state* 6

115 The Set of Six, with a Woman (*B.* 29-34), *second state before the address of Clement de Jonghe, with counterproofs of the same state*

*From the St. Aubyn Collection.*

116 The Set of Six, with a Man (*B.* 35-40), *second state, before the address of Clement de Jonghe and before the numbers; with counterproofs of the same state* 12

*From the St. Aubyn Collection.*

117 The Set of Eight, with a Woman (*B.* 41-48), *with the inscription on the first plate, before the address of Matham and the numbers; with counterproofs of the same state* 15

*From the St. Aubyn Collection.*

118 The Set of Eight, with a Man (*B.* 49-56), *with the title on the first plate, before the address of Matham and the numbers; with counterproofs of the same state* 16

*From the St. Aubyn Collection.*

119 Artemisa receiving the Ashes of Mausolus

## JACOB BINCK.

120 Death and the Soldier (*B.* 52), *and a copy with the Monogram* A. C.

121 The Virgin and Child, crowned by two Angels (*Pass.* 209)

## C. BLOEMAERT.

122 Christ on the Cross

## FRANZ VON BOCHOLT.

123 St. Michael (*B.* 30), *cut*

## C. BOEL.

124 Various Subjects, after Teniers, and two others after the same master 13

## HIERONYMUS BOSCH.

125 Temptation of St. Anthony, *woodcut*

## ABRAHAM BOSSE.

126 The Painter, The Sculptor, The Engraver and The Printer 4

## JAN BOTH.

127 His Portrait, by Waumans, and the four upright Landscapes (*B.* 1-4), with the address of Matham. 5

128 The Set of Six Landscapes (*B.* 5-10), *proofs before the name and numbers, with an impression of the rare etching of the central group in the "Muleteer"* (*B.* 6)

## GIOVANNI ANTONIO DA BRESCIA.

129 Joseph's Cup found in Benjamin's Sack (*B.* 15, *p.* 11, *no.* 7) (*Pass. V.* 27)

130 The Holy Family (*B.* 5)

131 The Scourging of our Lord (*Pass. V.* 29)
*From the Ottley Collection.*

132 Two Sybils and an Angel (*Pass. V.* 38)

133 Hercules carrying the Bull of Marathon (*B.* 10)

134 A Dance of Children (*B.* 19)

135 An Arabesque (*Pass.* 58)

## BREUGHEL.

136 The Parable of the wise and foolish Virgins; and others 4

## HANS BROSAMER.

137 The Luteplayer (*B.* 17), *the composition laid in*

## A. BROUWER.

138 Various Etchings 4

## N. DE BRUYN.

139 An Elephant fighting chimerical animals (*Nagler* 735)

140 Orpheus charming the Beasts

141 Ornament with Genii, etc.; and another with a shield 2

## TH. DE BRY.

142 The Golden Age, after A. Bloemart, *a circular piece*

143 The Triumph of Bacchus

### HANS BURGKMAIR.

144 DEATH AND A YOUNG MAN (*B.* 40), *woodcut in chiaroscuro*

### J. CALLOT.

145 LES MISÈRES ET LES MALHEURS DE LA GUERRE, *set of* 18 *plates*

146 THE LARGE TEMPTATION OF ST. ANTHONY; and two others 3

### DOMENICO CAMPAGNOLA.

147 VENUS (*B.* 7)
*From the Wellesley Collection.*

### GIULIO CAMPAGNOLA.

148 JOHN THE BAPTIST (*B.* 3), *early impression*
*From the Woodburn Collection.*

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## CHIAROSCURO WOODCUTS.

149 DAVID AND GOLIATH, after Raphael (*B. XII. p.* 26, *no.* 8), *third state*

150 THE CREATION OF EVE, after Michelangelo, by Gasparo Ruina (*Pass. vol. VI. p.* 222, *no.* 1)

151 THE MASSACRE OF THE INNOCENTS (*B. XII. p.* 33, *no.* 7), *impression of one block only;* and THE ADORATION OF THE MAGI, *an early Italian woodcut* 2

152 CHRIST IN THE HOUSE OF CIMON, by Andreani, after Raphael (*B. XII. p.* 40, *no.* 17), and THE DESCENT FROM THE CROSS, after Raphael, by Ugo da Carpi (*B. XII. p.* 40, *no.* 22), and THE ENTOMBMENT (*B. XII. p.* 44, *no.* 24) 3

153 THE RESURRECTION, after Raphael, by Ugo da Carpi (*B. XII. p.* 45, *no.* 26) *from the Mariette Collection*, and THE DEATH OF ANANIAS (*B. XII. p.* 45, *no.* 27) 2

154 THE HOLY FAMILY WITH SAINTS, after Ligozzi (*B. XII. p.* 67, *no.* 27)

155 A SIBYL, after Guido (*B. XII. p.* 38, *no.* 4), by Coriolano, and A SYBIL READING, after Raphael, by Ugo da Carpi, (*B. XII. p.* 38, *no.* 6), with a copy, and THE TIBURTAN SYBIL (*B. XII. p.* 38, *no.* 7) 4

156 Venus with Cupids at play, after Raphael (*B. XII. p.* 107, *no.* 3), *much damaged*

157 Hercules strangling the Lion (*B. XII. p.* 119, *no.* 17), *second state,* and the same subject (*B.* 18) 3

158 Hercules driving Envy from the Temple of the Muses (*B. XII. p.* 133, *no.* 12), and another Allegory, after Guido 2

159 Raphael and the Fornarina (*B. XII. p.* 141, *no.* 3), and Child sleeping on a Skull, *not described by Bartsch*

160 St. Sebastian and Five other Saints (*Pass. vol. VI.* 233) 2

161 The Martyrdom of St. Cecilia, after Raphael

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## J. COLLAERT.

162 Cleopatra

## L. CRANACH.

163 Adam and Eve (*B.* 1), *first state;* and a later impression 2

164 The Rest in Egypt (*B.* 3)

165 The Rest in Egypt (*B.* 4)

166 The School with the Holy Family in a Chamber (*B.* 5)

167 The Passion of our Lord (*B.* 6-20), *of which* 3 *proofs before the letter-press*

168 Our Lord and a Samaritan Woman at a Well (*B.* 22)
*From the Liphart Collection.*

169 The Saviour (*B.* 23), St. Peter (*B.* 24), and St. Paul (*B.* 36) 3

170 St. Anthony tormented by Devils (*B.* 56)

171 St. John the Baptist Preaching (*B.* 60), and St. Jerome (*B.* 63) 2

172 St. George and the Dragon (*B.* 64), and St. George leaning on his Lance (*B.* 67)

173 The Virgin and St. Anne with the Child (*B.* 68), and St. Mary of Egypt carried by Angels (*B.* 72) 2

174 Marcus Curtius (*B.* 112)

175 Venus and Cupid (*B.* 113), *first state*

176 The so-called Judgment of Paris (*B.* 114)

177 The Man-Eater (*B.* 115); and a Youth on Horseback (*B.* 116)

178 The Stag-hunt (*B.* 119)

179 The Tournament, *with the date of* 1506 (*B.* 124)

180 The Tournament, *with the date of* 1509 (*B.* 125)

181 The Tournament with Hercules and the Lion (*B.* 126)

182 The Tournament with Swords (*B.* 127)

183 Portrait of Melancthon (*B.* 153), and Arabesque Border title to Luther's "Die Propheten"

# SECOND DAY'S SALE.

## A. CUYP.

LOT 184.

EIGHT SUBJECTS OF COWS (*Andresen*, 1-8), *including the two rare ones* 3 *and* 8, *with the title of the late issue of* 6 *of the etchings and* 2 *portraits* 11

*From the Woodburn Collection.*

## D. DEUCHARS.

185 TWO ETCHINGS OF GROTESQUE FIGURES

## KAREL DU JARDIN.

186 A SET OF ETCHINGS (*B.* 1-51)

187 THE GROUP OF COWS (*B.* 34), *first state*

*From the Verstolck Collection.*

## ALBRECHT DÜRER.

188 COPIES OF RARE PLATES, by Petrak, etc.

189 ADAM AND EVE (*B.* 1), *on paper with the ox-head water-mark, of unusual beauty and brilliancy*

*From the Barnard, Maberley and Hawkins Collections.*

190 THE NATIVITY (*B.* 2)

191 THE PASSION OF OUR LORD (*B.* 3-18)

*From the St. Aubyn Collection.*

192 CHRIST IN THE GARDEN OF OLIVES, *an etching* (*B.* 19)

*From the Marochetti Collection.*

193 THE MAN OF SORROWS WITH EXTENDED ARMS (*B.* 20)

*From the Donnadieu, Maberley and Hawkins Collections.*

194 THE MAN OF SORROWS, *an etching* (*B.* 21)

*From the Maberley Collection.*

195 The Man of Sorrows seated, *an etching* (*B.* 22), *first and second states* 2

196 The large Crucifixion (*B.* 24)
*From the Paar Collection.*

197 The Sudarium held by two Angels (*B.* 25)
*From the Borduge and Mariette Collections.*

198 The Sudarium held by one Angel (*B.* 26)

199 The Prodigal Son (*B.* 28)

200 The Virgin and St. Anne (*B.* 29)
*From the Mariette Collection.*

201 The Virgin with long Hair (*B.* 30)
*From the St. Aubyn Collection.*

202 The Virgin with a Crown of Stars (*B.* 31)
*From the Buckingham and Hawkins Collections.*

203 The Virgin with Crown and Sceptre (*B.* 32)

204 The Virgin with short Hair and a Bandelet (*B.* 33)

205 The Virgin suckling the Infant Christ (*B.* 34)
*From the Rogers Collection.*

206 The Virgin and Child at the Foot of a Tree (*B.* 35)
*From the Maberley Collection.*

207 The Virgin and Child (*B.* 36)
*From the Gawet and Marshall Collections.*

208 The Virgin and Child crowned by an Angel (*B.* 37)
*From the Robert Dumesnil Collection.*

209 The Virgin with the Child in Swaddling Clothes (*B.* 38)
*From the Beckford Collection.*

210 The Virgin and Child crowned by two Angels (*B.* 39)

211 The Virgin and Child sitting at the Foot of a Wall (*B.* 40)

212 The Virgin and Child with a Pear (*B.* 41)

213 The Virgin and Child with a Monkey (*B.* 42)

214 The Holy Family, *an etching* (*B.* 43)
*From the Rogers Collection.*

215 The Holy Family with a Butterfly (*B.* 44); and the Virgin seated at the Gate of a Town (*B.* 45) 2

216 Five Disciples (*B.* 46-50)

217 The same Set (*B.* 46-50)
*From the Bale Collection.*

218 St. Christopher (*B.* 51)

219 St. Christopher (*B.* 52)

220 St. George Standing (*B.* 53)
*From the Maberley Collection.*

221 St. George on Horseback (*B.* 54)
*From the Buckingham and Hawkins Collections.*

222 St. Sebastian tied to a Tree (*B.* 55)
*From the Hawkins Collection.*

223 St. Sebastian tied to a Column (*B.* 56)

224 St. Hubert (*B.* 57), *on paper with the High Crown, the margin relaid*
*From the Thompson Collection.*

225 St. Anthony (*B.* 58)

226 St. Jerome, *an etching* (*B.* 59)
*From the St. Aubyn Collection.*

227 St. Jerome in his Cell (*B.* 60)

228 St. Jerome (*B.* 61)
*From the Bammeville Collection.*

229 The Penance of St. Chrysostome (*B.* 63)

230 The Three Genii (*B.* 66)
*From the Rogers Collection.*

231 The Sorceress (*B.* 67)

232 Apollo and Diana (*B.* 68)

233 The Satyr and his Family (*B.* 69)

234 The Group of five Figures, *an etching* (*B.* 70)

235 The Rape of Amymone (*B.* 71)

236 A Man on a Unicorn carrying off a Naked Woman (*B.* 72), *first state*

237 The Effect of Jealousy (*B.* 73), *with the high crown watermark*
*From the Donnadieu Collection.*

238 Melancholy (*B.* 74)
*From the Woodburn Collection.*

239 Group of four Naked Women (*B.* 75)

240 The Dream (*B.* 76) *on paper with the ox-head*

241 The Great Fortune (*B.* 77), *on paper with the high crown*
*From the Rogers Collection.*

242 The Small Fortune (*B.* 78)

243 Justice (*B.* 79)
*From the St. Aubyn and Maberley Collections.*

244 The Small Courier (*B.* 80)

245 A Lady on Horseback, with an armed Follower (*B.* 82)

246 A Peasant and his wife (*B.* 83)

247 The Cook and the Hostess (*B.* 84)

248 The Oriental and his Wife (*B.* 85)

249 The Three Peasants (*B.* 86)
*From the St. Aubyn Collection.*

250 The Standard Bearer (*B.* 87)

251 The Group of Soldiers (*B.* 88), *the lower part mended*

252 Peasants at Market (*B.* 89)

253 "Le Violent" (*B.* 92)
*From the Barnard Collection.*

254 Old Man with a young Woman (*B.* 73)

255 The Knight and the Lady walking (*B.* 94)
*From the Wilson, Esdaile and Hawkins Collections.*

256 The Monstrous Hog (*B.* 95)

257 THE KNIGHT OF DEATH (*B.* 98)
*From the St. Aubyn Collection.*

258 The Cannon, *an etching* (*B.* 99)

259 The Arms with the Cock (*B.* 100), *early impression before the strengthening of the marginal line and the cleaning of the plate*

260 The Arms with the Scull (*B.* 101)

261 Portrait of Melanchton (*B.* 105)

262 Portrait of Pirkheimer (*B.* 106)

263 Portrait of Erasmus (*B.* 107)

WOODCUTS.

264 CAIN KILLING ABEL (*B.* 1), and SAMSON SLAYING THE LION (*B.* 2) 2

265 SAMSON SLAYING THE LION (*B.* 2) *first state*

266 THE ADORATION OF THE MAGI (*B.* 3), *early impression;* and another 2

267 THE PASSION OF OUR LORD (*B.* 4-15), *early impressions before the text, except the title which has the Latin verses* 12

268 THE SMALL PASSION (*B.* 16-52), *proofs before the letter press; B.* 18 *in two states, with Rechberger's facsimile of the rare frontispiece* 39

269 THE LAST SUPPER (*B.* 53) *proof on paper with the High Crown*

270 OUR LORD IN THE GARDEN OF OLIVES (*B.* 54)

271 CHRIST ON THE CROSS (*B.* 55), *with the verses; and an impression without the verses*

272 THE CRUCIFIXION, within an ornamental border (*B.* 56)

273 CHRIST ON THE CROSS, with three Angels (*B.* 58)

274 THE CALVARY (*B.* 59), *first and second states* 2

275 THE APOCALYPSE OF ST. JOHN (*B.* 61-75), *first states, with the german text, and the rare German letter-press title*

276 THE TITLE TO THE SECOND EDITION OF THE APOCALYPSE (*B.* 60) *first state*

277 THE HOLY FAMILY (*B.* 96), *two proofs* 2

278 THE HOLY FAMILY (*B.* 97)

279 THE HOLY FAMILY, with a Concert of Angels (*B.* 99)

280 THE HOLY FAMILY IN A VAULTED CHAMBER (*B.* 100) *first state*

281 THE VIRGIN AND CHILD SURROUNDED BY ANGELS (*B.* 101)

282 THE HOLY FAMILY WITH RABBITS (*B.* 102), *first state*

283 ST. CHRISTOPHER, *dated* 1511 (*B.* 103), ST. CHRISTOPHER WITH A FLIGHT OF BIRDS (*B.* 104), and ST. CHRISTOPHER *with the date of* 1525 (*B.* 105) 3

284 ELIAS AND ANOTHER PROPHET (*B.* 107), ST. STEPHEN AND OTHER SAINTS (*B.* 108) 2

285 ST. FRANCIS RECEIVING THE STIGMATA (*B.* 110)

286 St. George slaying the Dragon (*B.* 111)

287 St. John and St. Jerome (*B.* 112), and St. Jerome in a Grotto (*B.* 113) 2

288 St. Jerome in his Cell (*B.* 114)

289 The Patron Saints of Austria (*B.* 116)

290 The Ten Thousand Martyrs (*B.* 117)

291 Group of three Bishops (*B.* 118)

292 A Man kneeling before an Altar (*B.* 119)

293 The Martyrdom of St. Catherine (*B.* 120), *first state*

294 The Magdalen carried to Heaven (*B.* 121)

295 The Trinity (*B.* 122), *first state*

296 The Mass of St. Gregory (*B.* 123)

297 The Last Judgment (*B.* 124)

298 The Decollation of St. John the Baptist (*B.* 125); and Herodias (*B.* 126) 2

299 "Ercules" (*B.* 127), *first state, slightly damaged*

300 The Bathers (*B.* 128)

301 A Knight on Horseback (*B.* 131)

302 Death and a Soldier (*B.* 132), *an early impression, partly mended, and a later impression*

*From the Paar Collection.*

303 The Rhinoceros (*B.* 136)

304 The Siege of a Town (*B.* 137), *two sheets*

305 Four Designs for Embroidery (*B.* 140-143) 4

306 Design for Embroidery (*B.* 143), *proof before the monogram*

307 The Portrait of Maximilian (*B.* 153)

308 The Portrait of Varnbüler (*B.* 155)

*From the Cornil Collection.*

309 Portrait of Albert Dürer (*B.* 156), *first and second states*

310 The Arms of the City of Nürnberg (*B.* 162), and the Arms of Pomer (*B.* 163), *the latter a proof*

311 Shield of Arms with a Savage (*B.* 170)

312 Christ on the Cross (*B. App.* 6). The Virgin and Child (*B. App.* 13); and St. Martin (*B. App.* 18) 3

313 St. Sebald (*B. App.* 22); St. Barbara (*B. App.* 24); and St. Catherine (*B. App.* 25) 3

314 The Holy Face (*B. App.* 26)

315 The Torch-Dance (*B. App.* 38)

## CORNELIS DUSART.

316 The Violin Player (*B.* 15), *first state before the Roulette work, with a fine impression of the second state*
*From the Barnard Collection.*

317 The Village Feast (*B.* 16), *first state*

## A. VAN DYCK.

(*The numbers and states referred to are those of Dutuit*).

318 "Le Cabinet des plus beaux Portraits des Hommes Illustres, fait par Antoine v. Dyck," &c. Anvers, *in wrapper, folio*

319 John Breughel (*D.* 1), *third state*

320 Peter Breughel (*D.* 2), *fourth state*

321 His own Portrait (*D.* 3), *third state*

322 Erasmus of Rotterdam (*D.* 4), *fourth state*

323 Francis Franck (*D.* 5), *sixth state*
*From the Clutterbuck Collection.*

324 Philip Leroy (*D.* 6), *eighth state*

325 Jos. de Momper (*D.* 7), *fourth state*

326 Adam van Noort (*D.* 8), *third state*

327 The same, *sixth state*

328 Paul Pontius (*D.* 9), *sixth state*

329 John Snellinx (*D.* 10), *fourth state*

330 Francis Snyders (*D.* 11), *fourth state*

331 Joost Suttermans (*D.* 12), *fourth state*

332 Lucas Vorstermans (*D.* 13), *fifth state*

333 William de Vos (*D.* 14), *third state*

334 Paul de Vos (*D.* 15), *second state*
*From the Rysbrack and Houlditch Collections.*

335 JOHN DE WAEL (*D.* 16), *third state*

336 ANTHONY CORNELISSEN (*D.* 17), *third state*

337 JOS. DE MOMPER (*D.* 19), *second state*

338 JOHN SNELLINX (*D.* 20), *second state*

339 PETER STEVENS (*D.* 21), *third state;* and another 2

340 ANTHONY TRIEST (*D.* 22), *third state;* and another 2

341 JOHN VAN DEN WOUWER (*D.* 23), *third state;* and another 2

342 THOMAS WILLEBORTS BOSSCHAERT (*D.* 24), *proof before letters*

343 ALBERT COUNT OF AREMBERG (*D.* 25), *second state;* and another 2

344 JOHN BAPTIST BARBE (*D.* 26), *second state*

345 ADRIAN BROUWER (*D.* 27), *second state*

346 JOOST LIPS (*D.* 28), *first state;* and another 2

347 MARGARET OF LORRAINE (*D.* 29), *second state*

348 MARTYN PEPYN (*D.* 30), *second state*

*From the Mariette Collection.*

349 SEBASTIAN VRANCX (*D.* 31), *second state*

350 MICHAEL MIREVELT (*D.* 32), *first state before all letters, signed by the engraver;* and another 2

351 ARTUS WOLFART (*D.* 33), *third state*

352 FRANCIS FRANCK (*D.* 34), *first state*

353 WILLIAM HONDIUS (*D.* 35), *second state*

354 LADY CATHERINE HOWARD (*D.* 36), *proof before letters*

355 JOHN COUNT T'SERCLAS AND TILLY (*D.* 37), *first state*

356 ADAM DE COSTER (*D.* 38), *second state;* the same, *third state;* and another 3

357 PAUL HALMALIUS (*D.* 39), *second state*

*From the Mariette and Marshall Collections.*

358 JACOB JORDAENS (*D.* 40), *first state*

359 ANDREW COLYNS DE NOLE (*D.* 41), *second state*

360 CORNELIS POELEMBURG (*D.* 42), *first state*

*From the Mariette Collection.*

361 ERYCIUS PUTEANUS (*D.* 43), *second state*

362 Deodor van Tulden (*D.* 44), *second state*

363 Genovefa D'Urphe (*D.* 45), *third state*

364 Albert Count Wallenstein, Duke of Friedland (*D.* 46), *first state,* and Lelio Blancatcio (*D.* 47), *third state* 2

365 Henry van Baelen (*D.* 48), *second state*

366 Don Alvar Bazan (*D.* 49), *second state;* and another 2

367 Jacob de Brenck (*D.* 50), *second state*

*From the Dumesnil Collection.*

368 Carolus de Colonna (*D.* 51), *first state;* and another 2

369 Gaspar de Crayer (*D.* 52), *second state, magnificent impression;* and another 2

370 Don Emanuel Frockas Perera et Pimentel (*D.* 53), *second state;* and another 2

# THIRD DAY'S SALE.

Lot 371.

CORNELIUS VAN DER GEEST (*D.* 54), *second state*

372.

GASPAR GEVARTIUS (*D.* 55), *first state, before all letters and second state* 2

373 DON DIEGO PHILIP DE GUZMAN (*D.* 56), *second state;* and another 2

374 GUSTAVUS ADOLPHUS (*D.* 57), *third state;* and another 2

375 GERHARD HONTHORST (*D.* 58), *first state*

376 CONSTANTINE HUYGENS (*D.* 59), *first state;* and another 2

377 MARY DE MEDICIS (*D.* 60), *third state*

378 AUBERT MIRAEUS (*D.* 61), *first state*

379 ISAAC MYTENS (*D.* 62), *second state*

380 JOHN, COUNT OF NASSAU (*D.* 63), *second state*

381 STEVENS PALAMEDES (*D.* 64), *second state*

382 PAUL PONTIUS (*D.* 65), *second state*

383 GASPAR RAWESTEYN (*D.* 66), *second state*

384 THEODOR ROMBOUTS (*D.* 67), *second state*

*From the Wolff Collection.*

385 PETER PAUL RUBENS (*D.* 68), *second state, magnificent impression*

*From the Carpenter Collection.*

386 FRANCIS THOMAS OF SAVOY (*D.* 69), *second state*

387 CESAR ALEXANDER SCAGLIA (*D.* 70), *second state*

388 GERARD SEGHERS (*D.* 71), *first state*

389 Adrian van Stalbent (*D.* 72), *third state*

390 Henry Steenwyck (*D.* 73), *second state*

391 Theodor van Loon (*D.* 74), *second state*

392 Simon de Vos (*D.* 75), *first state*

393 John Wildens (*D.* 76), *first state*

394 Peter Snayers (*D.* 77), *second state*
*From the Mariette Collection.*

395 Sir Kenelm Digby (*D.* 78), *second state; from the Barnard Collection;* and another 2

396 Inigo Jones (*D.* 79), *second state*

397 The same

398 Robert van Voerst (*D.* 80), *second state;* and another 2

399 Simon Vouet (*D.* 81), *first state;* and another 2

400 Jacob de Cashiopin (*D.* 82), *second state;* and Jacob Callot (*D.* 83), *first state* 2

401 Wenzeslaus Coeberger (*D.* 84), *second state;* and Deodat Delmont (*D.* 85), *second state* 2

402 Anthony van Dyck (*D.* 86), *second state*

403 Hubert van den Eynden (*D.* 87), *first state;* and Theodor Galle (*D.* 88), *first state* 2

404 Gaston de France, Duke of Orleans (*D.* 89), *second state; from the Wolff Collection;* and another 2

405 Horace Gentileschi (*D.* 90), *second state;* and Pieter de Jode (*D.* 91), *second state* 2

406 John Lievens (*D.* 92), *first state*

407 Charles de Mallery (*D.* 93), *second state*

408 John van Mildert (*D.* 94), *second state*

409 Nicolas de Peiresc (*D.* 95), *second state*

410 Cornelis Sachtleven (*D.* 96), *first state*

411 Cornelis Schut (*D.* 97), *first state*

412 Don Ambrose Spinola (*D.* 98), *first state*

413 Lucas van Uden (*D.* 99), *first state*
*From the Wolff Collection.*

414 Cornelis de Vos (*D.* 100), *first state*

415 Gerard Seghers (*D.* 101), *second state*

416 Maria Ruthven (*D.* 103), *second state*

417 Francis de Moncada (*D.* 119), *third state*

418 Charles I (*D.* 121), *second state;* and Henrietta Maria, (*D.* 144), *second state* 2

419 Lucy Percy, Countess of Carlisle (*D.* 123), *first state*

420 Ferdinand III, German Emperor (*D.* 125), *first state;* and Maria of Austria (*D.* 127), *first state* 2

421 John Myssens (*D.* 128), *third state;* and Godefroy Henry Count Pappenheim (*D.* 129), *third state* 2

422 Beatrice de Cusance (*D.* 139), *second state*

423 Robert, Count Palatine of the Rhine (Prince Rupert) (*D.* 150), *first state;* and Anthony van Opstal (*D.* 155) *fifth state* 2

424 Francis Thomas of Savoy (*D.* 166), *second state*

425 Lucas Vorstermans (*D.* 170), *first state;* and Hendrick du Booys (*D.* 171), *third state* 2

426 Philip Leroy (*D.* 196), *third state, before the inscription;* and Philip Herbert, Earl of Pembroke (*D.* 200), *second state* 2

427 Thomas Howard, Earl of Arundel (*D.* 201), *first state*

428 Ecce Homo (*D.* a.), *second state;* and another 2

429 Henry, Count vanden Berghe; Frederich Henry, Prince of Orange; and others 5

430 Miscellaneous Portraits 10

431 A similar lot 13

## ALDERT VAN EVERDINGEN.

432 Various Etchings 3

## JACOPO FRANCIA.

433 Christian Charity (*Pass.* 2)
*From the Wellesley Collection.*

434 Lucretia (*Pass.* 4), *first state*
*From the Hibbert and Sykes Collections.*

435 CLEOPATRA (*Pass.* 5)
*From the Hibbert Collection.*

436 VENUS HOLDING A QUADRANT (*Pass.* 6)

437 THE HOLY FAMILY (*Pass.* 9), *first state*

438 VENUS AND CUPID (*Pass.* 12)

439 CUPID AND PSYCHE (*Pass.* 13)
*From the Wellesley Collection.*

## CLAUDE GELLÉE, CALLED LE LORRAIN.

440 CATTLE DRINKING (*R. D.* 4)

441 DANCE ON THE RIVER BANK (*R. D.* 6)

442 THE SHIPWRECK (*R. D.* 7)

443 THE HERDSMAN (*R. D.* 8), with a Counterproof 2

444 THE DANCE UNDER THE TREES (*R. D.* 10)

445 THE SEAPORT WITH A LIGHTHOUSE (*R. D.* 11)

446 THE WOODEN BRIDGE (*R. D.* 14), *drawn upon in the light parts*

447 CATTLE IN A STORM (*R. D.* 18), *first state*
*From the Wellesley Collection.*

448 APOLLO AND THE SEASONS (*R. D.* 20)

449 CAMPO VACCINO (*R. D.* 23)

## A. GLOCKENTON.

450 THE LAST SUPPER (*B.* 3)

451 THE CRUCIFIXION (*B.* 10)

452 THE LARGER CRUCIFIXION (*B.* 14)
*From the Paar Collection.*

453 GOD THE FATHER SEATED ON A THRONE, after Schongauer (*B.* 16)

## HENDRICK GOLTZIUS.

454 SIX SUBJECTS OF THE LIFE OF THE VIRGIN (*B.* 15-20), with a duplicate of *B.* 19, THE ADORATION OF THE MAGI 7

455 THE NATIVITY (*B.* 21), *unfinished;* and THE VIRGIN LAMENTING OVER THE DEAD BODY OF CHRIST (*B.* 41), *third proof before the monogram and date* 2

456 THE PASSION (*B.* 27-38) 12

457 The Son of Frisius (*B.* 190)

458 Venus sine Cerere et Baccho Freget (*B.* 257), *small oval*

459 The Tumblers (*B.* 258-261) 4

460 The Dragon and the Companions of Cadmus (*B.* 262); and "Pygmalion and the Statue" 2

## HENDRICK COUNT GOUDT.

461 His Work, set of Seven Plates, after Elsheimer, with two copies of The Decollation of St. John the Baptist 9

## URS GRAF.

462 The Crucifixion (*B.* 1)

*From the Paar Collection.*

## HANS BALDUNG GRÜN.

463 The Descent from the Cross (*B.* 5); and The Body of Christ carried to Heaven (*B.* 43) 2

464 St. Sebastian (*B.* 37)

465 The Sorceresses (*B.* 55)

466 Another impression, *rather injured*

467 The Three Subjects of Horses in a Wood (*B.* 56-58) 3

## MARTIN HEEMSKERCK.

468 The Story of Dives and Lazarus, a set of four, dated 1551

## DANIEL HOPFER.

469 Adam and Eve; The Last Judgment; and another 4

## LAMBERT HOPFER.

470 The Virgin and Child

## LUDWIG KRUG.

471 The Nativity (*B.* 1)

472 The Virgin and Child (*Pass.* 13)

473 The Man of Sorrows with Two Angels (*B.* 6)

474 Two Naked Women (*B.* 11)

## J. LADENSPELDER.

475 The Virgin and Child in a Glory (*Pass.* 13)

## P. VAN LAER.

476 The Sportsman with his Dogs (*B.* 6)

477 The Family (*B.* 15)

478 Group of Cattle, by Van Noordt (*B.* 1), after Van Laer

## E. DE LAULNE.

479 Various Designs of Friezes (*R. D.* 281, 282, 290 and 291) 4

480 Five Designs of Arabesques 5

## LUCAS VAN LEYDEN.

481 Adam and Eve (*B.* 7)

482 Susanna and the Elders (*B.* 33), *one corner drawn in*

483 The Adoration of the Magi (*B.* 37)

484 The Rest in Egypt (*B.* 38)
*From the Buckingham and Garford Collections.*

485 The Baptism of Christ (*B.* 40), *the margin relaid*
*From the Buckingham Collection.*

486 The Raising of Lazarus (*B.* 42)

487 Christ crowned with Thorns (*B.* 69)

488 Christ presented to the People (*B.* 71)
*From the Hawkins Collection.*

489 The same, another impression
*From the Paar Collection.*

490 The Crucifixion (*B.* 74), *first state, with the date reversed*
*From the Munro Collection.*

491 The same, *second state*, and an impression of the plate reworked 2

492 The Virgin and Child under a Tree (*B.* 84)
*From the Hawkins Collection.*

493 The Holy Family in a Landscape (*B.* 85)

494 The Magdalen giving herself up to the Pleasures of the World (*B.* 122)

495 The Magdalen in the Desert (*B.* 123)

496 Mahomed and the Hermit Sergius (*B.* 126), *a fold mended right across the print*

497 Faith (*B.* 127); and Lucretia (*B.* 134)

498 The Poet Virgil (*B.* 136)

499 The Pilgrims (*B.* 149)

500 The Milkmaid (*B.* 158)

501 Eulenspiegel (*B.* 159), the first copy, and Ornament (*B.* 164)

502 Ornament (*B.* 167); and Four circular Designs with Cupids (*B.* 168) 2

503 Two circular Designs with Cupids (*B.* 170); and another (171) 2

## ANDREA MANTEGNA.

504 The Entombment of Our Saviour (*B.* 2), *the Original wrongly described by Bartsch as a copy, with a Copy of the Scourging of Our Lord* (*B.* 1) 2

505 THE ENTOMBMENT (*B.* 3), *beautiful early impression, but rather cut at the top*

506 Christ descending to Limbo (*B.* 5)

507 Christ, St. Andrew and Longinus (*B.* 6), *impression before the cleaning of the plate*

*From the Marochetti Collection.*

508 The Virgin and Child (*B.* 8)

509 Combat of Tritons and Marine Monsters (*B.* 17)

510 Combat of Tritons (*B.* 18)

## GERMAN MASTER WITH THE MONOGRAM A. I.

511 Pyramus and Thisbe (*Pass.* iv., *p.* 156, *no.* 2)

## GERMAN MASTER WITH THE MONOGRAM B. A. D.

512 "Mors Omnia Mutat" (*Nagler* 734, 2)

GERMAN MASTER WITH THE MONOGRAM C. G.

513 "Galathea" (*B.* 2)

514 Ornament with a Satyr (*Pass.* 25)

515 Design for a Vase, *dated* 1536, *undescribed*

GERMAN MASTER WITH THE MONOGRAM G. F.

516 Two Cupids playing with a Lioness and her Cub, after Raphael (*B.* 8)

GERMAN MASTER I. B.

517 The Planets (*B.* 11-17) 7

518 Venus (*B.* 15)

519 The Triumph of Bacchus (*B.* 19)

520 The Battle of Naked Men (*B.* 21)

521 Hope, Charity and Justice (*B.* 24, 25 and 26)

522 Three Children with various pieces of Armour (*B.* 33); and Ornament (*B.* 45) 2

523 The Children Vintagers (*B.* 35), with Copy of part of the Composition, *signed R. B.* 2

524 Ornament with a Man in Armour (*B.* 50)

GERMAN MASTER I. S.

525 The Judgment of Paris (*B.* ix, *p.* 38)

ITALIAN MASTER WITH THE MONOGRAM L.

526 MARS, VENUS AND CUPID UNDER A TREE, *undescribed plate, somewhat in the manner of Giulio Campagnola*

THE MASTER WITH THE RAT-TRAP "NA-DAT."

527 The Two Armies in Order of Battle (*B.* 2), *first state*

MASTER S. of Brussels.

528 The Nativity, *undescribed*

MASTER W. C. I. E. F.

529 The Virgin and Child (*B.* ix, *p.* 578)

MASTER OF ZWOLLE, WITH A WEAVER'S SHUTTLE.

530 THE LARGE CRUCIFIXON (*B.* 6)

*From the Durant and Arozarena Collections.*

531 THE HOLY WOMEN WITH THE DEAD BODY OF CHRIST (*B.* 7)

532 MADONNA AND CHILD, *a fragment of* (*B.* 9)

CORNELIS MATSYS.

533 JUSTICE AND PRUDENCE (*B.* 2); BATHSHEBA AT THE BATH (*B.* 7); and PANEL OF ORNAMENT, *undescribed* 3

ISRAEL VAN MECKENEN.

534 THE NATIVITY, after Martin Schongauer (*B.* 6)

535 THE CIRCUMCISION (*B.* 37)

536 THE MASSACRE OF THE INNOCENTS (*B.* 38)

537 THE VIRGIN SEATED IN A GARDEN, after Schongauer (*B.* 46)

538 MADONNA AND CHILD, after Schongauer *B.* 27, *undescribed*

539 THE APOTHEOSIS OF THE VIRGIN (*B.* 48)

540 THE TRIUMPH OF THE VIRGIN (*B.* 49)

541 ST. MARGARET WITH THE DRAGON (*B.* 129)

*From the Rogers Collection.*

542 THE GUITAR PLAYER AND A LADY SINGING (*B.* 174)

543 THE ORGAN PLAYER (*B.* 175)

544 THE BATH OF CHILDREN (*B.* 187)

*From the Berlin Museum duplicates.*

545 THE VIRGIN AND CHILD AND FOUR ANGELS (*B. App.* 43)

546 THE CARD-PLAYERS (*B. App.* 114)

J. VANDER MEER DE JONGE.

547 THE GROUP OF SHEEP (*B.* 2), *with a copy of B.* 1 2

*From the Esdaile Collection.*

MELCHIOR MEIER.

548 APOLLO AND MARSYAS

## GIROLAMO MOCETTO.

549 THE BAPTISM OF CHRIST (*B.* 2)
*From the Wellesley Collection.*

550 THE VIRGIN AND CHILD ON A THRONE (*B.* 4)
*From the Bromley and J. Smith Collections.*

## H. NAIWYNCX.

551 THE SET OF EIGHT LANDSCAPES (*B.* 1-8) 8

552 THE SET OF UPRIGHT LANDSCAPES (*B.* 9-16) 8

## WENZEL OF OLMÜTZ.

553 THE ANNUNCIATION, *undescribed*

# FOURTH DAY'S SALE.

## A. VAN OSTADE.

Lot 554.

THE ENGRAVED TITLE OF THE WORK, with the mezzotint Portrait by Gole, a facsimile of Gole's water-colour drawing for the portrait, and a Portrait by Coclers, *in two states* 5

555 THE JOLLY PEASANT (*Dutuit* 1), *first state*

556 A WOMAN SMILING (*D.* 2), *first state*

557 OLD MAN SEEN FULL-FACE (*D.* 3), *first state*
*From the Barnard, Dreux and Souzo Collections.*

558 The Same, *second and fourth states*
*From the Kalle Collection.*

559 BUST OF A PEASANT LAUGHING (*D.* 4), *second and fifth states* 2

560 THE SMOKER (*D.* 5), *second state*

561 THE SMOKER SMILING (*D.* 6), *second state*

562 THE BAKER BLOWING HIS HORN (*D.* 7), *fifth state*
*From the Kalle Collection.*

563 THE HURDY-GURDY PLAYER (*D.* 8), *third state*

564 THE MAN LEANING ON HIS DOOR (*D.* 9), *first state, pure etching*

565 THE SMOKER AT THE WINDOW (*D.* 10), *third state*

566 RUSTIC COURTSHIP (*D.* 11), *fifth state*

567 MAN AND WOMAN CONVERSING (*D.* 12), *first state*

568 THE THREE SMOKERS (*D.* 13), *second state, before the square line*

569 The Mother with her two Children (*D.* 14), *third state*

570 The Empty Pitcher (*D.* 15), *fourth state*
*From the Garles Collection.*

571 The Doll (*D.* 16), *third state*

572 The Schoolmaster (*D.* 17), *first state*

573 The Quarrel with drawn Knives (*D.* 18), *second state*

574 The same, *third state*

575 The Singer at the Window (*D.* 19), *fourth state*
*From the Hawkins Collection.*

576 Beggar leaning on a Stick (*D.* 20), *fourth state*

577 Peasant standing with his hands behind his Back (*D.* 21); and Beggar with a Cloak (*D.* 22) 2

578 The Barn (*D.* 23), *third state*

579 The same, *fourth state*

580 Man and Woman Walking (*D.* 24), *third state*

581 Peasant Smoking and another drinking (*D.* 24a), *second state*

582 Woman spinning on a Doorstep (*D.* 25), *first state*

583 The Anglers (*D.* 26), *third state*

584 The Cobbler (*D.* 27), *intermediate state between Dutuit's second and third*

585 The same, *sixth state*

586 The Spectacle-Seller (*D.* 29), *intermediate between Dutuit's first and second states*

587 The Woman Singing (*D.* 30), *first state*

588 The same, *fourth state*

589 The Woman Spinning (*D.* 31), *third state*

590 The Painter (*D.* 32), *fourth state*

591 The Male-Nurse (*D.* 33), *first state*

592 Grace before Meal (*D.* 34), *first state*

593 "L'Epouilleuse" (*D.* 35), *second state*
*From the Guichardot Collection.*

594 The Knife-Grinder (*D.* 36), *first state*
*From the Mariette and Esdaile Collections.*

595 Man conversing with a Woman (*D.* 37), *first state*

596 The Strolling Musicians (*D.* 38), *second state*

597 The Backgammon-Players (*D.* 39), *first state*

598 The Two Gossips (*D.* 40), *second state*

599 The Pork-butcher (*D.* 41), *first state*
*From the Guichardot Collection.*

600 The Peasant paying his Reckoning (*D.* 42), *fourth state*

601 The Mountebank (*D.* 43), *first state*
*From the Guichardot Collection.*

602 The same, *fourth state*

603 The Hunchbacked Fiddler (*D.* 44), *first state*

604 The Fiddler and the Hurdy-Gurdy Player (*D.* 45), *second state*

605 The Family (*D.* 46), *first state, pure etching*
*From the Hawkins Collection.*

606 The same, *second state*

607 The Village Feast (*D.* 47), *second state*

608 The Feast under the large Tree (*D.* 48), *first state*

609 The Dance (*D.* 49), *fifth state*
*From the De Fries and Esdaile Collections.*

610 The Supper (*D.* 50), *fifth state*
*From the Hawkins Collection.*

## GEORG PENCZ.

611 Sarah Presenting Hagar to Abraham (*B.* 1), and Abraham Dismissing Hagar (*B.* 3) 2

612 Esther before Ahasuerus (*B.* 8)

613 The History of Joseph (*B.* 9-12)

614 The History of Tobit (*B.* 13-19)

615 Lot and his Daughters (*B.* 20); David and Bathsheba (*B.* 21); The Judgment of Solomon (*B.* 23); Judith (*B.* 25); Susanna and the Elders (*B.* 26); and Samson and Delila (*B.* 28) 6

616 Christ and the Woman taken in Adultery (*B.* 55), and Christ with the Little Children (*B.* 56) 2

617 The Crucifixion (*B.* 57); The Good Samaritan (*B.* 68); and The Conversion of St. Paul (*B.* 69) 3

618 Medea and Jason (*B.* 71), and Titus Manlius (*B.* 76) 2

619 "Tarquin" and "Lucretia" (*B.* 78 and 79) 2

620 Dido (*B.* 85), and The Poet Virgil (*B.* 87) 2

621 The Judgment of Paris (*B.* 89), and Diana and Acteon (*B.* 91) 2

622 The Triumph of Bacchus (*B.* 92), and the Rape of Amymone (*B.* 93)

623 Socrates and Xantippe (*B.* 97), and Slothfulness (*B.* 100) 2

624 The Five Senses (*B.* 105-109) 5

625 The Seven Liberal Arts (*B.* 110-116), with a copy of *B.* 116 8

*From the Marshall Collection.*

626 The Triumphs of Petrarch (*B.* 117-122) 6

*From the Marshall Collection.*

## GIOVANNI BATTISTA DEL PORTO (Master I. B. with a Bird.)

627 THE CRUCIFIXION, *a woodcut undescribed by Bartsch, Passavant or Galichon*

628 Meleager and Atalanta (*Pass.* 8)

## PAUL POTTER.

629 The Set of Cattle (*B.* 1-8)

*From the Maberley Collection.*

630 The Plough Horses (*B.* 12); The Cow Herd (*B.* 14), *third and fourth states* 3

631 The Shepherd (*B.* 15), *third state,* with two copies of The Cow's Head (*B.* 16) 3

## MARC ANTONIO RAIMONDI.

(*Catalogued according to Bartsch with his two pupils Agostino di Musi, called Veneziano, and Marco Dente da Ravenna.*)

632 ADAM AND EVE, after Raphael, *first state on paper with the mermaid water-mark*

633 GOD APPEARING TO NOAH, *early undescribed state, before the alteration in the extended hand of God the Father, and at the back of the woman's head*
*From the Mariette and Richardson Collections.*

634 THE SAME, with copy by Marco da Ravenna 2
*From the Marochetti Collection.*

635 NOAH'S SACRIFICE (*B.* 4), by Marco; and ABRAHAM'S SACRIFICE (*B.* 5), by Veneziano 2

636 GOD APPEARING TO ISAAC (*B.* 7), by Marco

637 THE MANNA (*B.* 8), by Veneziano, *first state*
*From the Mariette Collection.*

638 JOSEPH AND POTIPHAR'S WIFE (*B.* 9), after Raphael

639 DAVID (*B.* 12), after Francia
*From the Puccini Collection of Pistoja.*

640 THE ANNUNCIATION (*B.* 15), by Marco; and THE NATIVITY (*B.* 17), by Veneziano 2

641 THE NATIVITY (*B.* 16), *first state, before the Nimbus round the Head of the Virgin*
*From the Cheney Collection.*

642 THE MASSACRE OF THE INNOCENTS, with the "Chicot" (*B.* 18)

643 THE SAME, without the "Chicot" (*B.* 20), *first state, before the darkening of the shadows on the buildings*
*From the Rogers Collection.*

644 THE BAPTISM OF CHRIST, after Francia (*B.* 22), *ascribed by Passavant to Francia himself, first state before the nimbus*
*From the Hawkins Collection.*

645 OUR LORD IN THE HOUSE OF SIMON, after Raphael (*B.* 23)

646 THE LAST SUPPER, after Raphael (*B.* 26)
*From the Astley Collection.*

647 THE LAST SUPPER (*B.* 27), by Marco; and CHRIST CARRYING THE CROSS (*B.* 28), by Veneziano 2

648 THE DESCENT FROM THE CROSS, after Raphael (*B.* 32)

*From the Cheney Collection.*

649 THE THREE HOLY WOMEN, after Michelangelo (*B.* 33)

*From the Bammeville Collection.*

650 THE VIRGIN LAMENTING OVER THE BODY OF CHRIST (*B.* 34), "with the naked arm," after Raphael

651 THE SAME SUBJECT (*B.* 35)

*From the Lely and Beckford Collections.*

652 THE THREE MARYS LAMENTING OVER THE BODY OF CHRIST (*B.* 38), by Veneziano, with a Copy of *B.* 36, and two Copies of *B.* 37 4

653 THE BODY OF CHRIST SUPPORTED BY THREE ANGELS (*B.* 40), by Veneziano, and THE DEATH OF ANANIAS (*B.* 42), by Marco 2

654 ST. PAUL PREACHING AT ATHENS, after Raphael (*B.* 44)

655 "NOTRE DAME À L'ESCALIER," after Raphael (*B.* 45), *undescribed copy, the buildings are one storey higher than in the original, or in the copies mentioned by Bartsch*

656 THE VIRGIN AND CHILD, after Raphael (*B.* 46)

657 THE VIRGIN AND CHILD ON CLOUDS, after Raphael (*B.* 47), *first state*

*From the Lely and Sykes Collections.*

658 THE VIRGIN AND CHILD AND ST. JOHN WITH TWO ANGELS (*B.* 51), by Veneziano, *first state*

659 THE SAME, *second state, with a late impression of B.* 50

660 THE VIRGIN AND CHILD ON CLOUDS, after Raphael (*B.* 52)

*From the Debois, Maberley, and Hawkins Collections.*

661 THE SAME SUBJECT (*B.* 53), with a copy 2

662 THE VIRGIN AND CHILD, "LA VIERGE AU POISSON," after Raphael (*B.* 54), with a copy 2

663 THE VIRGIN AND CHILD AND ST. JOSEPH, "La Vièrge à la longue Cuisse," after Raphael (*B.* 57)

*From the Marshall Collection.*

664 THE MADONNA AND CHILD WITH ST. JOSEPH, after Raphael (*B.* 60)

*From the Durant Collection.*

665 THE VIRGIN SUCKLING THE CHILD, after Raphael (*B.* 61)

*From the Scitivaux, Debois, Maberley and Hawkins Collections.*

666 THE HOLY FAMILY UNDER A PALM TREE, after Raphael (*B.* 62)

*From the Esdaile and Hawkins Collections.*

667 THE HOLY FAMILY WITH A CRADLE, after Raphael (*B.* 63)

*From the Hawkins Collection.*

668 CHRIST AND THE TWELVE APOSTLES, after Raphael (*B.* 64-76) 13

669 THE SAME SET (*B.* 79-94), by Marco 13

670 THE FOUR EVANGELISTS (*B.* 92-95), by Veneziano 4

671 ST. JEROME (*B.* 102), by Veneziano, *with copy of B.* 101 2

672 ST. MICHAEL (*B.* 106), by Marco; and THE VIRGIN AND CHILD WITH SIX DOMINICAN SAINTS (*B.* 112) 2

673 THE FIVE SAINTS, after Raphael (*B.* 113)

*From the Robert Dumesnil Collection.*

674 ST. CECILIA WITH FOUR SAINTS, after Raphael (*B.*116)

675 ST. CATHARINE AND ST. LUCIA, after Francia (*B.* 121)

*From the Hawkins Collection.*

676 THE CUMÆAN SIBYL (*B.* 123), by Veneziano, *with a late impression* 2

677 CHRIST AND THE APOSTLES (*B.* 124-136); THE GUARDIAN ANGEL (*B.* 140); and THE ANGEL GABRIEL (*B.* 149), *the described copies* 15

678 DIDO, after Raphael (*B.* 187), *first state*

679 LUCRETIA, after Raphael (*B.* 192), *first state*

*From the Serati, Ottley, Sykes, Wellesley and Beckford Collections.*

680 THE SAME COMPOSITION, Copies A. B. C. D. 4

*From the Verstolk Collection.*

681 IPHIGENIA (*B.* 194), by Veneziano; and ENTELLUS AND DARES (*B.* 195), by Marco 2

682 CLEOPATRA ON A COUCH (*B.* 199)

683 ALEXANDER PRESERVING THE BOOKS OF HOMER (*B.* 207), after Raphael; with a Copy 2

684 The Rape of Helen, after Raphael (*B.* 209)
*From the George Vaughan Collection.*

685 The same (*B.* 210), by Marco, and two late impressions 3

686 The Battle (*B.* 212), by Veneziano; and The Triumph of Titus (*B.* 213), the Copy 2
*From the Howard Collection.*

687 DANCE OF CHILDREN, after Raphael (*B.* 217); with two Copies 3

688 Two Fauns Carrying a Child in a Basket (*B.* 220)

689 Venus on a Dolphin (*B.* 239); Lycaon (*B.* 244), by Veneziano; and a Bass Relief with Two Cupids (*B.* 242), by Marco 3

690 The Judgment of Paris, after Raphael (*B.* 245); with two Copies 3

691 Parnassus, after Raphael (*B.* 247)
*From the Van Putten Collection.*

692 A Bacchanalian Frieze (*B.* 248)
*From the Puccini Collection of Pistoja.*

693 "Leda" (*B.* 283), by Marco; "Venus" (*B.* 286); and "Hercules" (*B.* 287), by Veneziano 3

694 "Aurora," after Raphael (*B.* 293), *first state, before some work on the face*

695 The Old and the Young Bacchant (*B.* 294)
*From the Hawkins and Cheney Collections.*

696 Venus and Cupid, after Raphael (*B.* 297)

697 Olympus (*B.* 309), by Marco
*From the Wellesley Collection.*

698 Venus and Cupid in a Niche (*B.* 311), *a small part drawn in at the top*, with a Copy 2

699 Venus crouching under a pedestal (*B.* 313)

700 Hercules in the Cradle (*B.* 315); and Hercules and Anthaeus (*B.* 316), by Veneziano 2

701 Apollo and Daphne (*B.* 317), by Veneziano

702 Venus and Cupid with a Torch (*B.* 318), by Veneziano

703 Venus extracting a Thorn from her Foot (*B.* 321), by Marco, *first state, before the ear;* and the Copy, without the monogram 2

704 VENUS ON THE SEA (*B.* 323), by Marco, *first and second states* 2
*From the St. Aubyn Collection.*

705 VENUS AND CUPID ON DOLPHINS (*B.* 324), by Marco, *first and third states* 2

706 JUNO, CERES AND PSYCHE (*B.* 327), by Marco, *first state, undescribed,* with a later impression of the Plate 2

707 APOLLO (*B.* 333), and a Copy 2
*From the Marochetti Collection.*

708 APOLLO (*B.* 334)
*From the Cheney Collection.*

709 THE CHILD CONSECRATED to PRIAPUS (*B.* 336), by Veneziano

710 PALLAS (*B.* 337)
*From the Marochetti Collection.*

711 THE JUDGMENT OF PARIS, after Francia (*B.* 339), *ascribed to Francia by Passavant*

712 THE THREE GRACES (*B.* 340), with a Copy by Marco (*B.* 341)
*From the Puccini Collection.*

713 MARS, VENUS AND CUPID (*B.* 345), *first state, slightly mended at top and bottom*

714 THE SAME, *second state*

715 HERCULES AND ANTHAEUS, after Raphael (*B.* 346)

716 APOLLO, HYACINTHUS AND CUPID (*B.* 348)
*From the Astley Collection.*

717 VENUS AND VULCAN (*B.* 349), by Veneziano

718 THE TRIUMPH OF GALATEA (*B.* 350)

719 "QUOS EGO," NEPTUNE APPEASING THE STORM (*B.* 352), *first state*
*From the Bathurst and Marochetti Collections.*

720 "LAOCOON" (*B.* 353), by Marco

721 RAPHAEL'S DREAM (*B.* 359)

722 THE YOUTH WITH A CORNUCOPIA (*B.* 360), *slightly damaged*

723 PRUDENCE (*B.* 371)
*From the Mariette, Hawkins and Cheney Collections.*

# FIFTH DAY'S SALE.

MARCANTONIO—*continued.*

LOT 724.

WOMAN WITH A UNICORN (*B.* 379), by Veneziano, *first state before the retouche*

725 "PHILOSOPHY" (*B.* 384), *early impression, the upper part and one side drawn in*

726 "POETRY," after Raphael (*B.* 382), *first state*

*From the Bammeville and Cheney Collections.*

727 THE SAME, *second state*

728 A WOMAN WATERING A PLANT, after Francia (*B.* 383)

729 "PEACE" (*B.* 393), and "STRENGTH" (*B.* 395), the latter by Marco

730 THE TWO SIBYLS, "Les deux Femmes au Zodiaque," after Raphael (*B.* 397)

*From the Wellesley Collection.*

731 OLD MAN IN A GO-CART (*B.* 400), and VENUS IN AN ARCHED LANDSCAPE (*B.* 410), by Veneziano

732 A BATTLE (*B.* 420), by Marco

733 THE CLIMBERS (*B.* 423), by Veneziano, with a reversed copy 2

734 THE SKELETONS (*B.* 425), by Marco

735 "IL STREGOZZO," after Raphael (*B.* 426), by Veneziano

736 YOUNG MOTHER WITH TWO MEN (*B.* 432)

737 YOUNG WOMAN CARRYING A VASE (*B.* 470), by Veneziano, with *B.* 445 and *B.* 463, *a copy* 3

738 A BOAT (*B.* 473), by Veneziano

739 A WOMAN SEATED BY A VASE (*B.* 475), by Veneziano

740 The same, and "A Woman standing by a Vase" (*B.* 474), by Veneziano, *both with the address of Salamanca* 2

741 A Woman standing by a Vase (*B.* 478), by Veneziano, *early impression*; and another, *with the address of Salamanca* 2

742 A Soldier with a Banner (*B.* 482), by Veneziano
*From the Howard Collection.*

743 Angelica and Medora, after Raphael (*B.* 484), with the copy by Veneziano (*B.* 485) 2
*From the St. Aubyn Collection.*

744 The Climbers, after Michel Angelo (*B.* 487)

745 The Cassoletta (*B.* 489), after Raphael

746 A Panel of Ornament (*B.* 560), by Veneziano

747 Medallion-Portrait of Pius II (*Pass.* 292)

748 Medallion-Portrait of Innocent VIII (*Pass.* 295)

749 Medallion-Portrait of Alexander VI (*Pass.* 296)

750 Medallion-Portrait of Pius III (*Pass.* 297)

751 The Passion of Our Lord, after Dürer (*B.* 584-620), *B.* 584 is the reproduction from the rare print at the Albertina, and *B.* 585 and 586 are before the number 37

752 Various Subjects of the above Passion, *before the numbers* 16
*From the Wellesley Collection.*

753 Christ Leaving his Mother, after Dürer (*B.* 636)

754 Christ Crucified (*B.* 645)
*From the Durant Collection.*

755 St. Christopher, *undescribed copy of Dürer's woodcut* (*B.* 103)

756 Various Copies, after Marc Antonio 3

## REMBRANDT HARMENSZ VAN RYN.

757 Rembrandt with a Cap and Feather (*W.* 20)

758 REMBRANDT LEANING ON A STONE-SILL (*W.* 21) *first state*

759 Rembrandt in an Oval (*W.* 23), *second state, but closely cut*
*From the Aylesford Collection.*

760 Abraham entertaining the Angels (*W.* 36)
*From the Alferoff Collection.*

761 Abraham's Sacrifice (*W.* 39)
*From the Alferoff Collection.*

762 Jacob lamenting the supposed Death of Joseph (*W.* 42)
*From the Holburn Collection.*

763 The Triumph of Mordecai (*W.* 44)

764 David on his Knees (*W.* 45)

765 Tobit blind (*W.* 46)

766 The Angel disappearing from Tobit and his Family (*W.* 48), *first state*
*From the Rogers Collection.*

767 The Angel appearing to the Shepherds (*W.* 49)
*From the Fitz-William Museum Duplicates.*

768 The Adoration of the Shepherds (*W.* 50), *first state*
*From the Pokorni Collection.*

769 The Circumcision (*W.* 52), *first state*

770 The Presentation in the Vaulted Temple (*W.* 54), *second state*

771 The Flight into Egypt, a night piece (*W.* 58), *third state*

772 The Flight into Egypt: the Holy Family Crossing a Rill (*W.* 60)

773 The Flight into Egypt in the style of Elsheimer (*W.* 61)

774 Jesus Found by his Parents on their Journey to Jerusalem (*W.* 64)
*From the Hugh Howard Collection.*

775 The Virgin and Child in the Clouds (*W.* 65)
*From the Fitz-William Duplicates.*

776 The Holy Family, Joseph looking in at the Window (*W.* 67), *first state*

777 Christ Disputing with the Doctors (*W.* 68); and the same, a larger sketch (*W.* 69) 2

778 CHRIST PREACHING (*W.* 71)

779 Christ Driving the Money Changers out of the Temple (*W.* 73)
*From the Hume Collection.*

780 Christ and the Woman of Samaria, *an arched plate* (*W.* 74), *third state*

781 Christ and the Woman of Samaria, *upright plate* (*W.* 75), *second state*

*From the Hume Collection.*

782 The Resurrection of Lazarus (*W.* 76)

783 The Resurrection of Lazarus (*W.* 77), *a large print, sixth state*

784 CHRIST HEALING THE SICK, THE HUNDRED GILDER PIECE (*W.* 78), *the most brilliant and perfect impression known of the second state*

*From the De Fries, Verstolk and Price Collections.*

785 Christ Crucified between the Two Thieves (*W.* 81), *third state*

786 The Ecce Homo (*W.* 82), *second state*

*From the De Fries Collection.*

787 The Descent from the Cross (*W.* 84), *second state*

*From the same Collection.*

788 The Crucifixion (*W.* 86)

789 The Descent from the Cross (*W.* 88), *a night piece*

790 The Funeral of Jesus (*W.* 89)

791 Christ and the Disciples at Emmaus (*W.* 92), *second state*

792 Death of the Virgin (*W.* 104), *second state*

793 Youth surprised by Death (*W.* 113)

794 The Travelling Musicians (*W.* 123), *first and second states* 2

795 The Little Goldsmith (*W.* 127); and The Pancake Woman (*W.* 128) 2

796 The Sport of Golf (*W.* 129)

797 A Jew's Synagogue (*W.* 130), *second state*

798 A Man Playing at Cards (*W.* 137), *first state, but cut*

799 An Old Man seen from behind (*W.* 143), *second state*

800 A Ragged Peasant with his Hands behind him (*W.* 169), *third state*

801 The Flute Player (*W.* 185), *fourth state*

802 A Painter Drawing from a Model (*W.* 189), *second state*

803 Academical Figure of a Man (*W.* 191); and Academical Figures of Two Men (*W.* 192) 2

804 A Naked Woman seen from behind (*W.* 202), *first state*

805 View of Omval (*W.* 206)
*From the Chambers Hall, de La Motte-Fouquet and Weber Collections.*

806 View of Amsterdam (*W.* 207), *cut at the top*
*From the Aylesford Collection.*

807 THE THREE TREES (*W.* 209)

808 A Peasant carrying Milk Pails (*W.* 210), *second state*
*From the Garle Collection.*

809 A Village near the High Road, *arched* (*W.* 214), *third state*
*From the Buckingham and Robert Dumesnil Collections.*

810 A Landscape with a Man Sketching (*W.* 216)

811 Landscape with a Ruined Tower (*W.* 220), *third state*
*From the Aylesford and Kalle Collections.*

812 An Arched Landscape with a Flock of Sheep (*W.* 221), *second state*
*From the Alferoff Collection.*

813 LANDSCAPE WITH A COTTAGE AND A DUTCH HAY-BARN (*W.* 222)

814 A Village with a Canal and a Vessel under Sail (*W.* 225)

815 A Cottage with white pales (*W.* 229)

816 Rembrandt's Mill (*W.* 230)
*From the Chambers Hall Collection.*

817 Landscape with a Canal and Swans (*W.* 232), *second state*
*From the Robert Dumesnil and Bale Collections.*

818 Landscape with a Canal and a Large Boat (*W.* 233), *second state*
*From the same Collections.*

819 An Old Man in a Fur Cap divided in the Middle (*W.* 267)

820 Dr. Faustus (*W.* 272), *second state*
*From the Hugh Howard and Danby Seymour Collections.*

821 Clement de Jonge (*W.* 274), *fourth state*

822 Abraham Fransz (*W.* 275), *fourth state, and a late impression* 2
*From the Danby Seymour Collection.*

823 Young Haaring (*W.* 277), *second state*
*From the Hugh Howard and Danby Seymour Collections.*

824 John Lutma (*W.* 278), *third state*

825 John Asselyn (*W.* 279), *third state*
*From the Danby Seymour Collection.*

826 The same, another impression

827 Ephraim Bonus (*W.* 280), *with inlaid margin*
*From the Brentano Collection.*

828 Uytenbogaert, "The Goldweigher" (*W.* 283), *on japan paper*

829 Coppenol, the large plate (*W.* 285), *third state*
*From the Hugh Howard and Danby Seymour Collections.*

830 Young Man with a Mezetin Cap (*W.* 291), *second state*

831 The great Jewish Bride (*W.* 337), *fourth state*
*From the Drugulin and Liphart Collections.*

832 The little Jewish Bride (*W.* 338)

833 Rembrandt's Mother (*W.* 339), *second state*; and Portrait of an Old Woman looking to the left (*W.* 340) 2
*From the Hugh Howard Collection.*

## RIBEIRA.

834 The Poet

## ROBETTA.

835 Adam and Eve with their Children (*B.* 4)
*From the Sykes and Ottley Collections.*

836 The Adoration of the Magi (*B.* 6)

837 The Virgin and Child attended by Angels (*B.* 13)

838 Venus Surrounded by Cupids (*B.* 18)
*From the Reynolds and Esdaile Collections.*

839 Hercules and Antaeus (*B.* 22)

840 A Youth Bound to a Tree by Cupid (*B.* 25)

## J. RUYSDAEL.

841 The Cornfield with a Clump of Trees (*B.* 5)

842 THE THREE OAKS (*B.* 6), *rather cut*

## SAENREDAM.

843 Juno, Minerva, and Venus, after Goltzius; and two others 5

## HERMAN SAFTLEVEN.

844 The Wood (*B.* 27); The Great Tree (*B.* 28); and a Gate of Utrecht (*B.* 29) 3

## HANS SCHAEUFFELEIN.

845 The Last Supper (*B.* 22); and Ecce Homo (*B.* 41) 2

## MARTIN SCHONGAUER.

846 The Angel of the Annunciation (*B.* 1)

847 The Annunciation (*B.* 3)

848 The Nativity (*B.* 5)

849 The Adoration of the Magi (*B.* 6), *slightly injured and laid down*

850 The Baptism of Christ (*B.* 8)

851 The Crucifixion (*B.* 17)

852 Christ carrying the Cross (*B.* 21), *slightly injured and laid down*

853 The Crucifixion (*B.* 25), *slightly injured and laid down*
*From the Hawkins Collection.*

854 CHRIST APPEARING TO MAGDALEN IN THE GARDEN (*B.* 26)

855 The Virgin and Child (*B.* 28), *cut to the figure and inlaid*

856 The Virgin and Child seated on a Bank (*B.* 30)

857 The Virgin and Child seated in a Garden (*B.* 32)

858 THE DEATH OF THE VIRGIN (*B.* 33), *on paper with the small oxhead, an impression of unusual beauty and preservation*
*From the Hawkins Collection.*

859 ST. ANTHONY TORMENTED BY DEMONS (*B.* 47), *early undescribed state, before the drapery on the right hip of the Saint was worked over, and before the black spots were continued to the wing of the devil on the right. Other differences from known states of the print will also be observed. The differences were pointed out by Mr. Reid, late Keeper of the Prints at the British Museum, and are described by him on the mount of the print*

860 The Man of Sorrows (*B.* 69), *two impressions in poor condition* 2

861 God the Father seated on a Throne (*B.* 70)

*From the Paar Collection.*

862 The Virgin on a Throne by the side of God the Father (*B.* 71)

*From the Hawkins Collection.*

863 Coronation of the Virgin (*B.* 72)

864 Christ standing in a wooded Landscape (*B. App.* 34), *ascribed by Passavant to Master Gherardo of Florence*

865 Christ seized in the Garden of Olives (*B. App.* 119)

## DIRCK VAN STAREN.

866 St. Bernard kneeling before the Virgin and Child (*B.* 8)

## DIRCK STOOP.

867 The Set of Horses (*B.* 1-12), *before the numbers* 12

## J. SUYDERHOF.

868 Godart van Rede (*B.* 69), *second state*

## H. SWANEVELDT.

869 Various Landscapes and Subjects of Animals (13)

## DAVID TENIERS.

870 A Flemish Festival (*D.* 1), *first state*

871 Peasant Scenes (*D.* 2-5), *first states* 4

872 Figures of Pilgrims (*D.* 6-9 *bis*) 5

873 The Fiddler (*D.* 12); The Amorous Couple (*D.* 13) 2

874 The Kitchen (*D.* 14)

875 The Card Players (*D.* 20); and The Round Dance (*D.* 22) 2

876 Various Figures of Peasants (*D.* 25, 26, 28, 30, and 31) 5

877 Couple Dancing (*D.* 33), with the same composition reversed, larger, with the monogram of Teniers, and two others (*D.* 35 and 36) 3

878 Rural Scenes (*D.* 37-40) 4

## J. UMBACH.

879 The Man of Sorrows, and Three Landscapes with Figures 4

## JAN VAN DE VELDE.

880 The Pancake Woman, *engraved in the manner of Elsheimer*

## ADRIAN VAN DE VELDE.

881 Various Animals (*D.* 1-10), *first states, before the address of Dankertz* 10

882 Various Animals (*D.* 11-15), *fine early impressions before the retouch* 5

883 The Shepherd and Shepherdess (*D.* 17), *first state*

## CORNELIS VISSCHER.

884 The Gipsy-Woman (*D.* 44), *fourth state*

885 Interior with a Couple of Peasants, after Ostade (*D.* 82), *third state*

*From the Palmer Collection.*

## JAN DE VISSCHER.

886 Admiral van der Hulst

887 Four Landscapes, after Berghem

## CORNELIS DE WAEL.

888 Interior with Peasants Drinking (*B.* 1); and Another, by Thomas Wyck (*B.* 10)

## A. WATERLOO.

889 Three Upright Landscapes

## NICOLAS WILBORN.

890 Frieze with Mythological subjects (*B.* 6); and Another, described by Passavant

## THE BROTHERS WIERIX.

891 The Virgin (*Alvin* 48), *first state*; and others 6

892 Various small Religious Subjects 24

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893 VARIOUS BIBLICAL SUBJECTS 19

894 THE CHILDHOOD OF CHRIST (*A.* 441-453), *complete* 13

895 A ROSARY (*A.* 462-469) 8

896 THE VIRGIN AND CHILD WITH ST. ANNE (*A.* 511), *first state;* and others 10

897 VARIOUS RELIGIOUS SUBJECTS 7

898 ST. JEROME (*A.* 985), *first state;* and others 21

899 THE CHRISTIAN KNIGHT (*A.* 1237); and others 12

900 THE ADORATION OF THE CHILD JESUS (*A.* 1258-66); and SPECULUM VIRGINITATIS (*A.* 1319-25) 15

901 PORTRAIT OF ST. FRANCIS XAVIERUS, LUCAS V. LEYDEN, ALDEGREVER, &c. 8

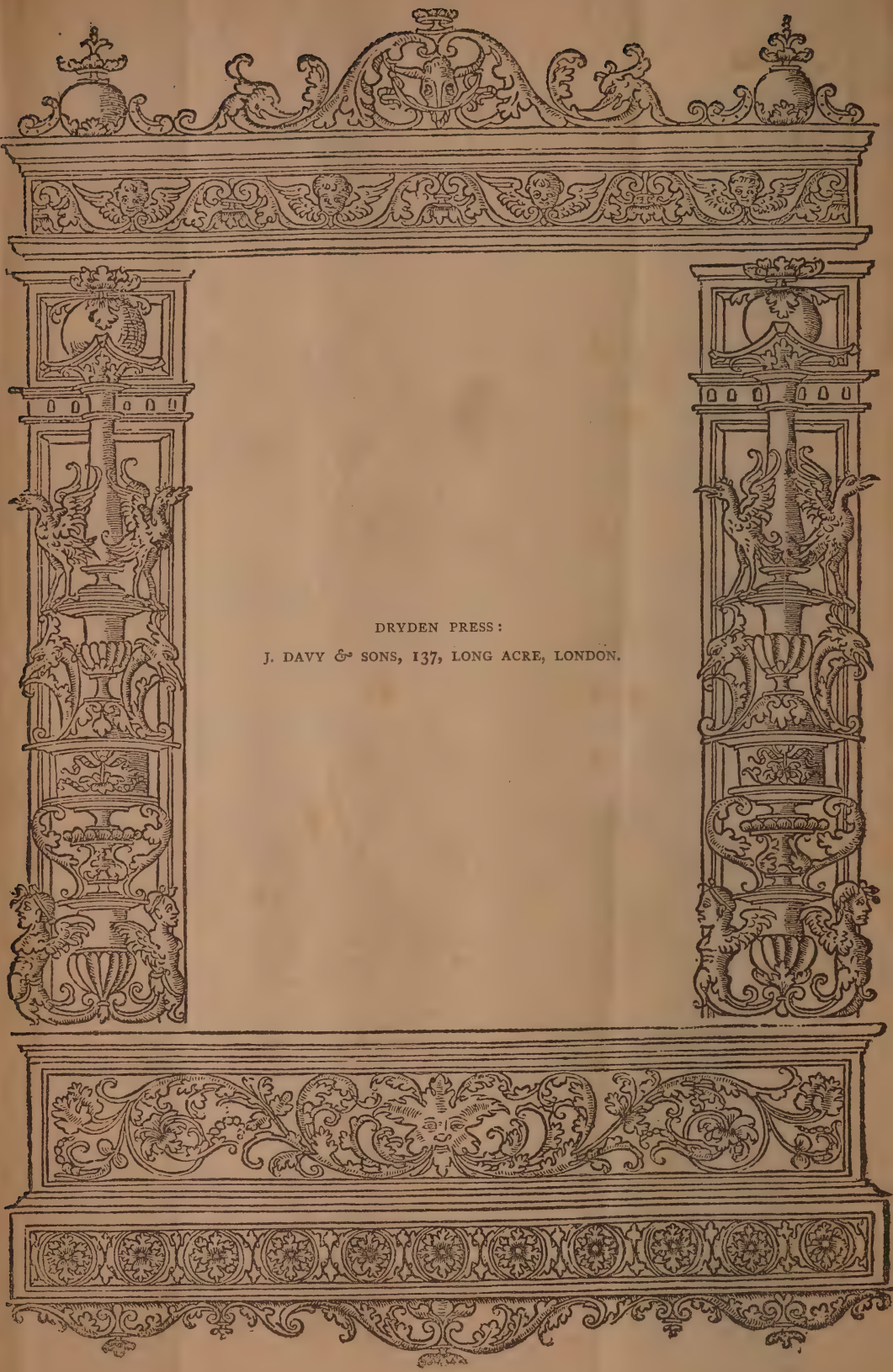
## MARTIN ZASINGER.

902 THE MARTYRDOM OF ST. CATHARINE (*B.* 8), *from the Thompson Collection;* and LADY AND GENTLEMAN SITTING IN A LANDSCAPE (*B.* 16) 2

## R. ZEEMAN.

903 SHIPPING, HARBOURS AND ROADS (*D.* 108-118 *bis*), *third state, the margin cut, but before the address* 12

408 7/2.6.



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